

Mimicry, Resistance, and the Trickster Archetype: A Jungian Reading of Balram Halwai in *The White Tiger*

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Abstract

This paper reads the character of Balram Halwai in Aravind Adiga's *The White Tiger* from a Jungian point of view. The analysis focuses on the Trickster Archetype and Bhabha's theory of mimicry to investigate how Balram subverts the colonial heritage and the unfair social arrangements of postcolonial India by assuming and maneuvering the very systems that have oppressed him. The Trickster Archetype, as described by Carl Jung, is used to examine Balram's defiant acts, which break the social standards and enable him to navigate through and tamper with the intricacies of control and resistance. By using a combination of Jungian psychology and Bhabha's mimicry, this paper aims to expose the psychological and social undercurrents that allow Balram to undermine authority, especially through his calculated use of mimicry to reach his personal liberation. The study aims to supplement and enhance the awareness of how colonial and postcolonial subjects' resort to both resistance and adaptation as strategies for survival. By reassessing Balram's odd and challenging journey through these postcolonial and psychological frameworks, the paper highlights the complex nature of resistance, stressing the connection and chemistry between identity, power, and subversion in a world still governed by postcolonial legacies.

Keywords: Mimicry; Trickster Archetype; Resistance; Jungian Psychology; Postcolonialism; Balram Halwai; Subversion

Introduction

It has long been recognized that postcolonial criticism is deeply concerned with the ways colonial histories affect identity formation, power structures, and social interaction. However, most theoretical approaches employed by scholars of postcolonial literature tend to emphasize the structural aspect of the process, giving priority to its political and ideological aspects over more personal, psychological, and performative aspects. The novel *The White Tiger* by Aravind Adiga provides for such a reading in which depth psychological analysis can be productively combined with a postcolonial approach based on Bhabha's theory of mimicry.

Born into a world of servitude, the main character of the novel, Balram Halwai, consciously resists his predetermined destiny. Human conduct is deeply influenced by social and moral structures, whose absence may facilitate the emergence of primitive instincts and ethical decline (Khan & Khattak, 2024b). However, the process of breaking away from colonial oppression is not a straightforward act of defiance—on the contrary, it is quite ambiguous and requires a number of skills such as mimicry and ability to pretend convincingly. As Khan and Khattak (2024a) demonstrate in their reading of Conrad, mimicry in postcolonial contexts is never a seamless fit; it is always a partial negotiation shaped by internalized power structures (p. 368-377). In order to understand why this approach works for Balram, one needs to consider it in light of Jung's Trickster archetype.

By analyzing Balram's actions as a form of mimicry, Bhabha allows for a deeper insight into the processes described in the novel. However, mimicry in this context should not be understood as an uncritical acceptance of the master's image, but as mockery of it, which serves to undermine the established system. This paper aims to demonstrate the productive interplay between Jung's Trickster and Bhabha's theory of mimicry in the analysis of Balram Halwai's character.

In view of the increasing academic curiosity about both Jung's analytical psychology and Bhabha's mimicry theory, this study will provide a new and interdisciplinary vision to the explication of postcolonial resistance. It will also offer to a more profound comprehension of the psychological devices utilized by marginalized subjects in their struggle for autonomy, offering a bigger context for evaluating other postcolonial texts. This paper will assert that in *The White Tiger*, mimicry and the Trickster archetype not only function as tools of survival but also as measures for gaining authorization in a world still under the heavy burden of colonial and postcolonial power dynamics. The gap in present understanding is due the absence of psychological wisdom in the study of Balram Halwai's character. Although, postcolonial critics have investigated his upward movement on the ladder of society through rebellion, yet it lacks psychological touch. Balram's transformation from a poor servant to a wealthy businessman has been examined by critics such as Kumar (2023) and Patel (2018), although their research focusses more on social and economic issues. This absence of psychological analysis in postcolonial readings reflects a broader gap in the field; as Khan and Khattak (2025) observe, the application of Jungian concepts to postcolonial fictional texts "still remains inadequate" despite the richness such frameworks offer for understanding colonized subjectivities (p. 446). Little is known about the psychological foundations of his rebellion, including how he internalizes and shapes the colonial legacy to forge a new identity. This study will tackle this problem by concentrating on Jungian theory to comprehend Balram's personal growth and Bhabha's imitation to demonstrate how he manipulates social and colonial conventions for his own gain.

Furthermore, the academic discipline of postcolonial literary criticism has been more concerned historically with macro-level resistance e.g., national liberation movements, than with the resistance demonstrated by an individual mind.

Balam's personal quest then stands as a counterexample to the notion that actions aimed at destabilizing authority and rebelling against the status quo must necessarily be acts of collective mobilization. Through the individual's tactical maneuvers for survival, this paper offers a profoundly intimate understanding of postcolonial resistance. This approach will focus on how people can leverage the psychological processes involved—imitation and the mythological Trickster archetype—by which they can navigate through and sabotage oppressive systems of power.

Literature Review

Exploring *The White Tiger* through the dual perspective of Jungian psychology and Bhabha's notion of mimicry presents areas of inquiry which have yet to be extensively explored in literary criticism. Although the novel has previously attracted attention due to its themes related to class, power, corruption, and oppression, the topic of resistance, as understood as a process happening in the individual psyche and consciousness of oppressed characters, has received little scholarly attention thus far. This section will address these underexplored areas in the context of *The White Tiger*, using relevant theoretical approaches and critical works.

The first theory to consider here is Jung's concept of archetypes. Extending far beyond his clinical work, Carl Jung (1964) explains the notion of archetypes as symbolic structures emanating from the collective unconscious, appearing repeatedly in different periods of time and in different cultures around the world. One of the most distinct types of such archetypes can be identified in what Jung terms the Trickster character. Instead of rebelling against the established order in an openly confrontational manner, the Trickster upsets it through cleverness and ironic playfulness, revealing its weaknesses by exploiting its logic from inside out. In the context of postcolonial studies, Henderson (1968) identifies this character archetype as distinct from traditional heroic figures and describes the trickster in postcolonial literature as an agent of rebellion without the use of arms or rhetorical strategies—an elusive force of resistance that operates through humour and irony. Such elusiveness is described by Akroyd (2018) as restless and ambivalent in nature, oscillating between laughter and serious attitude—and it is this very elusiveness which grants power to the Trickster. By remaining outside of any binaries and oppositions, this character archetype becomes a tool that may be used in understanding the resistance efforts of characters operating outside of obvious boundaries. Indeed, Lynn (2014) explores the role of Tricksters in postcolonial narratives, demonstrating their importance in facilitating resistance by marginalized characters to colonial and neocolonial oppression, although these scholars focus more on collective and cultural aspects of such resistance. In contrast, *The White Tiger* presents a case where the trickster character archetype is used in exploring resistance efforts at an individual level, embodied in the protagonist Balram Halwai.

Mimicry, first discussed by Homi Bhabha (1994), constitutes the second theoretical pillar on which the present discussion rests. According to Bhabha, mimicry is the primary mode of formation of post-colonial subjectivity since the colonized copies the colonizer and accepts his language, culture, manners, and beliefs. The colonized individual, however, is unable to make an exact replica of the colonizer's

face and so produces an uncanny version of the original, thus challenging the authority of the colonizer. The discourse of mimicry is a dangerous space—a space in which difference is constituted through an ambivalence that disrupts colonial discourse (p. 86), as Bhabha says. This ambivalence has been demonstrated in postcolonial literary readings beyond Adiga; Khan and Khattak (2024a) show how mimicry in Conrad's *Heart of Darkness* similarly creates a hybrid space “where colonial authority is both enforced and challenged” (p. 371), confirming the cross-textual reach of Bhabha's framework. Mimicry is here an intricate process that seems to justify colonialism and yet is ultimately undermining it. The colonized person replicates the features of the colonizer but in a deformed shape. This distortion as resistance is not unique to Adiga's fiction; drawing on Bhabha's (1994) notion of mimicry as producing subjects who are “almost the same but not quite” (p. 89), Abid and Khan (2026) demonstrate that post-9/11 diasporic novels simultaneously enable limited inclusion and expose the artificiality of the dominant cultural order.

The same is true of the mimicry of Balram in *The White Tiger*. As Kumar (2023) rightly argues, one must be wary when interpreting the imitation of Balram. It cannot be understood as mere imitation but as a form of active resistance to the oppressive social system. Balram reproduces it instead of copying. In addition, Kaya (2018) outlines an interesting paradox of the actions of Balram. He states that the theory of mimicry by Homi Bhabha can be used to comprehend a certain paradox of *The White Tiger*: “Homi Bhabha's theory of mimicry helps explain a distinct paradox in *The White Tiger*: that Balram kills a man whom he not only admires but also imitates” (p. 31). This is not a surprise since Balram does not oppose the system by challenging it but by tainting it. Therefore, the mimicry of Balram is accompanied by a certain distortion of the identity of the colonizer, so he can be a threat to the system. Additionally, according to Kumar (2023), imitation is the way of rebuilding the identity of Balram who employs the manners, dress, and language of the colonizer to rebuild himself as a mediocre subject.

It is interesting how the combination of these two frameworks namely the Trickster archetype and mimicry, creates a very intricate interpretation of the character's mental journey. According to Mwinlaaru and Nkansah (2018), the trickster is characterized by contradictions—it operates as creator/destroyer and insider/outsider at the same time. Moreover, their remark “The features of the trickster deployed include ... the use of trickery and manipulation as survival and power-building strategies ... related to postcolonial issues of corruption, socioeconomic marginalization, and international aid” (p. 250), appears to perfectly correspond to Balram's case. The same psychological logic underlies Khan and Khattak's (2025) reading of postcolonial shadow figures: characters who embody a community's repressed content are simultaneously cast out and transformative, their transgression serving as the very mechanism through which psychic and social stagnation is broken. Balram mimics the elites, yet rejects them at the same time. He is not a member of the oppressed class nor is he an oppressor, and therefore he is a trickster in disguise, as Nayar (2013) identifies this as an instance of psychological insurgency, a delicate mode of resistance through mimicry and symbolic violence.

Another significant feature of this approach is the change from social factors to psychological. In particular, postcolonial theory typically focuses on aspects such as empire, race, or collective identity. A psychological analysis, on the other hand, is concerned with the process by which people absorb and assimilate colonization. As Nandy (1983) has pointed out, colonialism has its impact on the mind as well as the body. This means that a real rebellion requires people to oppose the imposition of alien identities and reclaim their true nature.

In Jungian terms, this reclamation is never passive; as Khan and Khattak (2020) argue in their analysis of Marlow's individuation, "facing one's dark and undesirable side requires a lot of courage and strength"—a psychic demand equally present in Balram's calculated self-reconstruction (p. 61). Balram is the perfect illustration of this phenomenon because his transformation becomes an act of defiance towards the internalized colonial narrative maintaining class inequality in postcolonial India.

The concept of archetypes provides another perspective for analyzing the character. According to Jung, archetypes are inherent psychic images activated during critical life situations and times of crises. Furthermore, a particular archetype becomes exceptionally productive under such conditions because it offers creative solutions and innovative approaches for handling challenges. Particularly, tricksters are disorienting, ironic, mocking, rule breaking, which opens new perspectives for action. Balram's resistance is exactly like that; secret, witty, and brain-worming. His mimicry is a sort of theatre, a complex performance which lies while it exposes. The Trickster's use of mimicry can be more than social climbing—and it can be a psychological redefinition.

The Trickster archetype brings the psychological aspect of Balram's mimicry to a fine edge. In his study of African political biographies, Mutie (2020) notes the Trickster's subversive role in subaltern narration, which involves "trickery" and "hiding behind" and "speaking truth to power" (p. 98). Balram's bows and curtseys are bows and curtseys of defiance, his imitations are inversions, his witty, deceptive, ambiguous aspects are not frivolous but necessary to his survival in the postcolonial order.

In that transformation, he is more socioeconomic than that: more, a metamorphosis from victim to infiltrator, from margin to a carefully occupied in-between. The Trickster archetype provides this journey, the ability to take on roles, change appearances, and alter the meaning of the power that he appears to be imitating. Neither assimilated nor openly rebellious, Balram's ascent is a meditation on the psychological tactics the oppressed will need to develop to live, to resist, and to change themselves.

Methodology

The paper employs an interpretive qualitative study based on close reading of the novel *The White Tiger*, instead of a wide thematic survey. The study is based on the analysis of character construction and symbolic details, especially the inner life of Balram Halwai, who undertakes a dual journey of social progression and psychological self-reconstruction. The inquiry is conducted through two theoretical frameworks: Carl Jung's Trickster archetype and Homi Bhabha's theory of mimicry. These lenses reveal Balram's opposition to authority in a non-violent manner—by imitating, performing, and playing with ambiguity.

The main and primary source is Adiga's novel *The White Tiger*. Key passages are explored in which Balram's identity is performed and/or altered, for example by playing the obedient servant, using charm, or mimicking his masters. These are studied not only as survival strategies, but as moments in which the Trickster emerges from Balram's lived behaviour and not from mythic symbol. The performances never quite fit, says Bhabha; they are outwardly compliant, but internally distorted; they are at once hesitant and exaggerated. It is in this mismatch that colonial authority begins to crack.

The analysis is complemented with critical references to Jungian theory, archetypal psychology and postcolonial studies. These give context, but the focus remains on the text itself—on the changes in Balram's behaviour, on the ephemeral nature of meaning in action and intention. The approach is close reading, focused, and open-ended. It understands that sometimes change does not produce noise, as in postcolonial fiction. Sometimes it is in a smile, or a pause, or a deftly told fib.

Discussion

From an intersection of two post-structural frameworks, namely Jungian psychology and Bhabha's theory of mimicry, an interpretive reading of Balram Halwai, the protagonist of *The White Tiger*, reveals a portrait of resistance, one not necessarily political. Balram's metamorphosis is a double trick: He mimics the dominant structure in order to infiltrate it, and he exploits the subversive energies of the Jungian Trickster to bring it down from within. It is a two-fold response that helps support the thesis of the study that the postcolonial world often sees transformative processes in the private sphere of the self.

The central Jungian theme of the Trickster makes Balram's journey symbolic. In Jungian terms, tricksters are boundary-crossers, mischievous, morally ambiguous, and disruptors of the norm who do not do it by chance, but for a reason, whose japes are centered on revelation and change. Balram is a typical representative of this kind of man. Initially, he is a common, subservient retainer in a feudal setup of modern Indian society, but he is a shrewd watcher who does not get demoralized by it, but learns to play the game of power to be able to change its rules one day.

His most memorable act—the killing of Mr. Ashok—is not just an issue of brute force. It is rather a mental respite, a declaration of a new identity. "I am tomorrow" (Adiga, 2008, p. 4) is not a show of bravery. It is not a mere juvenile show-off, or an attempt to make an impression or to brag, but a prophecy of his own self-reinvention. The suffocating nature of caste and class is vividly brought to light by his expressed need "to get out of the coop" (Adiga, 2008, p. 147). Here, the killing is a symbolic act of a Trickster's leap, a leap of self-actualization, made in a morally ambiguous and psychologically risky way. The trickster is a shadow figure, a sum of all inferior traits of individual character, as Jung (1968/1959) says, "The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals" (para. 484). It is in this shadow where transformation is possible. Khan and Khattak (2025) reinforce this dynamic, demonstrating across two postcolonial texts that when the shadow remains unintegrated and denied, it inevitably erupts—and that this eruption, however violent, is the precondition for any genuine psychic reconstitution (p. 450). It is exactly what Balram's journey from a poor servant to

an entrepreneur does: a disruption of the social order and at the same time a path to selfhood.

Balram's use of mimicry is deliberate. It is a nice add-on to the Trickster's psychological structure. According to Bhabha (1994), "mimicry is at once resemblance and menace" (p. 86). The colonial subject's mimicry is never perfect, and it is precisely because of this imperfection that their mimicry is a form of resistance and all the paradoxes of colonial rule are revealed in it. Therefore, a crucial moment of psychological awareness occurs when Balram mimics the behaviours, clothing, and upper-class speech of the elite, one such instance being when he says Iqbal's words "The moment you recognize what is beautiful in this world, you stop being a slave" (Adiga, 2008, p. 236). It is not decoration, but the turning point in the interior that stimulates his mimetic performance.

The "submission" is the result of a strategic infiltration as it turns out during the investigation. Balram does not imitate the elite because he is in awe or hopes to be like them; he does it with the purpose of manipulating and exploiting from the inside. Balram was "*looking for the key for years / but the door was always open!*" (Adiga, 2008, p. 216). This implies that the barriers to access elite spaces are not physical walls, but rather internalized illusions of inferiority which Adiga dispenses with year after year. Bhabha (1994) theorizes mimicry as creating a space of ambivalence where the colonized subject is always "almost the same but not quite" (89), and always unsettles colonial authority. Balram lives here with a sense of awareness of the paradoxes. In his comment, "These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies" (Adiga, 2008, p. 54), he ridicules elite materialism while pretending to be one of them. His mimicry is not a copy; it is a corruption, a questioning, a disintegration of the coherence of the systems which it seems to support. Bhabha's definition of mimicry as "almost but not quite" (p. 91) is perhaps best expressed in Balram's actions, which are never quite fully assimilated, never fully absorbed, and always fraught with internal tension and resistance.

The Jungian and Bhabhan models share the same concept of contradiction as the seat of power. Balram is, all at once, a victim and a perpetrator, a colonized and a colonizer, a servant and a master. These opposites are not exclusive; they work together in an effective way; they create the psychological dynamic that takes him through the change. It is not a noisy rebellion, nor is it an ideological one in the traditional sense; it is an intimate rebellion and a symbolic defiance, in which he acts by way of identity and symbolic violence.

Last, Balram's mimicry is a mark of more than social understanding. Each borrowed gesture and each assumed personae are psychological formalities, strategies for reassembling the rubble of selfhood that have been misplaced because of class, shame, and organized dehumanization. He refuses the label of category or naming, the way the Trickster refuses. Thus, he starts his individuation process, which for Jung is the course of becoming whole, of meeting what he has been trained to deny. Finally, his tale is not exclusively about the class rebellion. It is a psychic revolt, an integration that is done, with Trickster irony, in the language of social mobility.

The symbolic actions of Balram's psychological journey can be best understood as a series of actions that culminate in the replacement of subjugation with self-determination. Mr. Ashok's murder and betrayal of the system he served are not

only parts and events of the story, but they are moments of psychological rupture, each an assertion of his own roles and internalization of the transformative energy of the Trickster. The Trickster is used to further psychological growth, as it makes the person aware of their own weaknesses and mistakes (Jung 1968/1959). He notes that the trickster's "chief and most alarming characteristic is his unconsciousness ... a primitive "cosmic" being of *divine-animal* nature" (Jung, 1968/1959, paras. 472–473), which perfectly aligns with the instinctive, murky morality of Balram's rise. The unconscious cunning emerges when Balram says, "I am tomorrow" (Adiga, 2008, p. 4) and "I'm a man of action and change" (Adiga, 2008, p. 3), which imply that he takes over the archetypal energies that go beyond and defy the social roles given to him. The psychic logic here closely parallels what Khan and Khattak (2020) identify in Marlow: the moment of confronting the shadow-figure is simultaneously the moment of individuation—not a moral resolution, but a psychological crossing that permanently alters the self's relationship to the structures it once served (p. 62). His business success is not just material, but an external expression of a psychic liberation from a highly hierarchical and oppressive system.

This inner change cannot take place without a corresponding outer change—it cannot be divorced from Balram's strategic interaction with external structures of power. Bhabha's theory of mimicry is what can help us understand how the Trickster resistance is enacted in the world, while the psychological interior of his resistance is illuminated by the Trickster archetype. Bhabha (1994) sees colonial mimicry as a subversive act—"a difference that is almost total but not quite" (p. 91)—in which the colonized subject mimics the colonizer's culture and behaviour, while at the same time revealing its incoherence. *The White Tiger* is about the calculated infiltration that Balram adopts in his dress, language, and mannerism. His statement, "To break the law of [this] land ... is the entrepreneur's prerogative" (Adiga, 2008, p. 32), shifts the focus from the notion of accommodation to one of manoeuvre. His depiction of his country as "two countries in one: an India of Light, and an India of Darkness" (Adiga, 2008, p. 12) suggests that he possessed a critical awareness that was far more acute than what he lets on when he plays the part of the elite. It further exposes the critical consciousness hidden behind his performance of elite belonging—he mimics the powerful while diagnosing the contradictions their opulence relies on.

The critical vocabulary for understanding how Balram's mimicry undermines rather than reinforces the authority that it seems to acknowledge comes from Bhabha's (1994) formulation of mimicry as "almost the same, but not quite" (p. 86) in *The Location of Culture*. He distorts colonial narratives in the process of reproducing them, making them unrecognizable in their imperfection. His reference to Iqbal, that slaves "remain slaves because they can't see what is beautiful in this world" (Adiga, 2008, p. 34) mirrors psychological clarity, negating inert submission. Bhabha (1994) contends that the colonized individual employs mimicry to mock "the forms of authority at the point at which it deauthorizes them" (p. 91). Balram's rebellion works exactly in this space. He does not use aggression. He revolts through the tactics of adoption and silent mutilation of the colonizer's identity. His mimicry is not perfect. Actually, it is the imperfection and error that add

power to mimicry. It exposes the cracks in the ideology it imitates, and jolts power by personifying the paradoxes of the tyrannical philosophy.

Here, the trick is that mimicry is not Balram's endgame; rather, it is the beginning of his resistance. There is another psychological layer that moves underneath the surface, which a Jungian would call the Trickster's destabilizing energy. Outwardly and inwardly, Balram is a replica of the dominant class, and an upturn of the logic that defends the dominant class. Each of his judiciously executed smiles and adopted phrases serves two purposes. They take him up the social ladder of the strict hierarchy and also enable him to blow away the steps of the ladder. This dyad guides his journey on social revolt till the end. Instead of protest or confrontation, Balram chooses resistance through self-reinvention. He does so by being unpredictable, complex, and subtle, and impossible to be pigeon-holed. It is this type of battle that Bhandari (2022) detects in postcolonial fiction. It is a resistance, according to Bhandari (2022), which is grounded in hybridity, negotiation, and the calculated creation of an identity so complicated that no categorization or brand fixation of it is possible. Balram is such an individual. He is not merely breaking free, but also seeping through cracks like a shapeshifter. His shuttling between identities does not reflect his integration, but rather his adoption and power.

Here the Trickster comes, not in the form of an abstract mythological figure, but as a lived phenomenon. Jung's Trickster is not just an entertainer who tries to amuse people. He is, rather, a character who unmasks the absurdities and contradictions of the elites. Jung (1968/1959) contends that the archetype embodies "a summation of all the inferior traits of character in individuals" (para. 484). However, it is through this set of negative and inferior traits that psychic revolution is activated. Balram is the personification of this formula in a different mode. His assertion that "the Indian entrepreneur has to be straight and crooked, mocking and believing, sly and sincere, at the same time" (Adiga, 2008, p. 6) is a perfect portrayal of the fundamental ambivalence of the Trickster. His remark that "A White Tiger keeps no friends. It's too dangerous" (Adiga, 2008, p. 259) echoes the lonely and violating traits of an individual who is both a slave and a rebel. Such a person is a figure who is concurrently active inside and outside the system. He is both an oppressed servant and domineering master, inhabiting both statuses with no fixity in either of the two.

Balram's progression is eventually an allegory for Jung's concept of the individuation process. This process comprises personal psychological evolution through conscious self-definition, rather than through passive definitions by society. His last declaration, "I'm always a man who sees 'tomorrow' when others see 'today'" (Adiga, 2008, p. 274), echoes his boldness. Through utilizing the Trickster's ambivalence and using mimicry as a method of psychological combat, Balram shatters the class and cast based structures of colonial setup, which once dictated his identity. Thus, he achieves what Jung calls psychic wholeness—a self-actualized mode of existence where he is in control of his own existence. This psychic arc—from colonial subjection through shadow confrontation to individuated selfhood—has been traced in other postcolonial contexts by Khan and Khattak (2024a), who demonstrate that Jungian individuation in Conrad's fiction similarly represents "a journey into [the] unconscious" in which the protagonist's

"fragile moral beliefs" are reconstituted rather than destroyed by their encounter with darkness (p. 376). His transformation is not just about money or status. But rather, deep down it is about who he becomes as a person.

Conclusion

This paper aimed at proving that the story of Balram Halwai told in *The White Tiger* is certainly much more complicated than a simple story of an impoverished man becoming prosperous. On top of being a story about the struggle of the poor for their liberation from the yoke of poverty, it is also a story of class confrontation. Upon analyzing the story under scrutiny through the lens of Jung's Trickster archetype and Bhabha's mimicry theory, one can conclude that Balram's life is full of psychological struggle and an attempt to overthrow the existing order in secret. The use of trickery while struggling against all sorts of injustice and oppression might seem unconventional and even morally questionable to someone. Nevertheless, it is quite obvious that it is a subversive act committed by a smart person who knows exactly how to handle the situation. Contrary to many political activists fighting for equality openly, he is an accomplished mimic, capable of manipulating reality in his favour. Following the idea put forward by Bhabha, mimicry employed by Balram is not meant to please the oppressor.

Consequently, the image created is that of an extremely interesting character, one who cannot be defined in any single way. The main character is a servant indeed, but he is also a conspirator, a survivor, and even a man who became his own master. This multidimensionality of character makes him an extremely interesting but at the same time frightening image. Through Balram, the author shows his audience how to think differently about the issue of resistance. It seems that resistance is always loud, but in fact, it may be silent.

Recommendations

The presented reading provides much food for thought for scholars who could follow a number of interesting directions in their research. For example, one might explore in detail the role of such archetypal characters as a Trickster in modern postcolonial novels, focusing not on the mere symbolic meaning of such characters but on psychological traits that define their response to certain stimuli. One could also investigate the impact of internal struggle on external resistance and formation of personal identity. Balram is not the first fictional character to employ deception to resist the established order; he is simply the best one. Mimicry theory by Bhabha needs further exploration. In contexts where the colonized or oppressed adopt the gestures of the oppressors not for assimilation, but to disrupt the system, the idea of mimicry as a strategy comes into play. Instead of viewing mimicry as a form of imitation, it becomes a weapon fashioned out of the oppressor's language and empty gestures of culture.

Even beyond literary circles, these concepts prove useful in various settings. Educators, cultural practitioners, and psychologists may benefit from understanding that resistance need not take the form of rebellion. Sometimes, it takes the form of silence, sometimes of smiling faces. Practitioners who deal with marginalized societies should reflect on the fact that survival sometimes entails acting like an illusion, an act that will eventually be transformed into real power. Through their analysis of other texts, they can confirm what this study claims about *The White Tiger* that in postcolonial settings, resistance

does not always entail storming the gates. Sometimes, it starts inside the room in changing minds and names, in rewriting histories.

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